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Poseidippos, translated by Edward Storer; and (7) Meleager of Gadara, translated by Richard Aldington.

In the Foreword to the booklet on Meleager of Gadara, Mr. Aldington explains that he has translated 128 of the 141 epigrams in the Greek Anthology that are attributed to Meleager.

Perhaps the best way to give a notion of Mr. Aldington's translations is to quote side by side his rendering, and that of W. R. Paton, *The Greek Anthology*, Loeb Classical Library, Volume I (see *THE CLASSICAL WEEKLY* 12.57). Mr. Paton translates 5.8 thus (I.133):

O holy Night, and Lamp, we both chose no confidants but you of our oaths: and he swore to love me and I never to leave him; ye were joint witnesses. Now he says those oaths were written in running water, and thou, O Lamp, seest him in the bosom of others.

This Mr. Aldington renders as follows (7):

You, holy Night, and you, Lamp, were the only witnesses of the oaths we took; she swore that she would love me and I that I would never leave her; you witnessed our common testimony.

Now she says that the oaths were written in water and you, Lamp, see her in the arms of others!

6.163 Mr. Paton thus translates (I.383):

What mortal hung here on the wall these spoils in which it were disgraceful for Ares to take delight? Here are set no jagged spears, no plumeless helmet, no shield stained with blood; but all are so polished, so undinted by the steel, as they were spoils of the dance and not of the battle. With these adorn a bridal chamber, but let the precinct of Ares contain arms dripping with the blood of men.

Mr. Aldington's version runs as follows (17):

Who has hung these strange spoils upon my walls, a shameful honour for the Warlike?

Here are no broken javelins nor crestless helmets nor blood-stained shields. These glittering arms, undinted by steel, are those of a dance not of a battle.

Decorate a bridal bed with them—the house of Ares holds arms dripping with human blood!

Another book dealing with the Greek Anthology is entitled *The Golden Treasury of the Greeks*, by Alexander Lothian (Basil Blackwell, Oxford, 1920. 5 shillings). The booklet contains a rendering of 250 pieces of the Anthology.

In an "advertisement", of two pages, Mr. Lothian explains that he is "no very scientific student of the Anthology nor of translation". He is just a lover of the Greeks, who, reading the Anthology at odd moments since his University days, has tried his hand at translating portions of it. There is a brief Introduction on the Anthology, and a list of poets, with approximate dates, named in the Anthology or contributors to it. Next the author states his

obstinate conviction that a translation professed should be a rendering, if it may be, phrase by phrase so that all who know the original may recognize and own it.

He maintains that no one English meter is adequate to the Greek epigram.

The elegiac metre in Greek seems really to cover everything between blank verse and song—the whole gamut of our English spoken verse. Therefore I have

not rejected the variety which came naturally to me.

One might refer here to an admirable discussion of the elegy, by Sir Richard Jebb, in his *Classical Greek Poetry*, 95-103.

Mr. Lothian does what Mr. Aldington might have done, to the profit of his readers: he gives at the foot of each page of his translation a reference showing where the Greek originals may be found in Mackail's well known book, *Selections from the Greek Anthology*, or in the Tauchnitz edition of the Anthology. It is rather strange, and regrettable, that he did not give references to Mr. Paton's edition of the complete text of the Anthology with his translation of it, in the Loeb Classical Library (five volumes, 1916-1918).

By way of comparison with the translations of Messrs. Paton and Aldington, I give Mr. Lothian's version of Meleager 5 (No. XXIII: Mr. Lothian's book is unpagged):

Lamp, and thou, secret Night, we two
No other witness of our oath
Desired but only you.

She vowed to love me, I no more
To leave her; ye are witness both
That so it was we swore.

Yet, Lamp, thou seest her where she lies
In others' arms and for our troth
"In water writ", she cries.

One of the poems, to Heliadora, Mr. Aldington translates as follows (9):

I will bind the white violet and the gentle narcissus with myrtles, laughing lilies and the soft crocus; and I will bind with them the dark-blue hyacinth and the amorous rose so that the garland about the temples of Heliadora may strew flowers on her bright loose hair.

Mr. Lothian renders this thus (XLII):

I'll wreathe white violets; I'll wreathe among myrtle
The soft narcissus; I'll wreathe laughing lilies;
I'll wreathe sweet crocus and overwreathe them
With dark hyacinth; I'll wreathe lovers' roses
Till over your brows, myrrh-curled Heliadora,
Showering blossoms your love-locks drown.

In an extraordinarily interesting book, entitled *More Literary Recreations* (London, Macmillan and Co., 1919), Sir Edward Cook has a delightful chapter on *The Greek Anthology* (297-356). In this he quotes and discusses translations, by many hands, of various epigrams. In an Appendix to Chapter VIII (357-378), he gives A List of Translations in English from *The Greek Anthology with Some Notes and Examples*.

C. K.

Early Theories of Translation. By Flora Ross Amos. New York: Columbia University Press (1920). Pp. xiv + 184. \$2.00.

English Translations from the Greek: A Bibliographical Survey. By Finley M. K. Foster. New York: Columbia University Press (1918). Pp. xxix + 146. \$2.00.

Studies in the Influence of the Classics on English Literature. By Ruth Ingersoll Goldmark. New

York: Columbia University Press (1918). Pp. xii + 106. \$1.75.

In this review I wish to call to the attention of the readers of THE CLASSICAL WEEKLY several books which have their origin in investigations of graduate students in the Department of English and Comparative Literature of Columbia University. While these books are concerned primarily with certain aspects of English literature, they are all studies in the classical influence on English and are therefore of decided interest to students of the Classics.

The Departments of English of several of our Universities, notably Columbia, Yale, Cornell, and Princeton, have been interested in the general subject of the influence of Greek and Latin literature upon English literature and have been responsible for a number of recent studies in this field¹. This is as it should be. English poetry and the Classics are so intimately related that a thorough appreciation and understanding of the former without a knowledge of the latter is impossible, as every one who is familiar with both realizes. It is to be feared, however, that a generation of Ph. D. candidates in English, a new school of teachers of English, is arising which, through innocent ignorance or intentional indifference, will be no fit interpreters of our great poetic heritage. How much must needs be lost to them and to their unfortunate pupils! Is it too much to ask of graduate Departments of English crowded as never before with candidates for higher degrees that, in general, they require a knowledge of Greek and Latin on the part of students taking the Ph. D. degree in English literature?

Several books, edited by the Department of English and Comparative Literature of Columbia University, have previously appeared, such as *Platonism in English Poetry of the Sixteenth and Seventeenth Centuries*, by John Smith Harrison, *The Greek Romances in Elizabethan Prose Fiction*, by Samuel Lee Wolff, and *Classical Echoes in Tennyson*, by Wilfred P. Mustard.

In *The Early Theories of Translation*, Miss Amos attempts to trace certain developments in the theory of translation as it has been formulated by English writers. She intentionally ignores the discrepancies between precept and practice, and the influence which practice has exerted upon theory, and lays chief emphasis upon the sixteenth century, although the preceding period and the later (the seventeenth and eighteenth centuries) are considered. The author discusses her subject under four heads: I The Medieval Period (3-46); II The Translation of the Bible (49-78); III The Sixteenth Century (81-132); IV From Cowley to Pope (135-178). In Miss Amos's assem-

blage of the views of early English translators there is much of interest for students of translation. I must limit reference, however, to a few lines (141) which I wish might have been read and heeded by Mr. A. S. Way, that generally excellent translator, before he rendered so outlandishly the lyrics of the Cyclops of Euripides, and by Mr. J. M. Edmonds, ere he penned certain locutions in his very serviceable translation of the Greek Bucolic Poets. Hobbes declares that "the first indiscretion is in the use of such words as to the readers of poesy. . . are not sufficiently known", and Dryden declares that he does not try to reproduce the "Doric dialect" of Theocritus. In this connection I have often wondered and feared just what Mr. Rouse (Introduction to Matthew Arnold On Translating Homer, 29) meant when he says, "It is to be hoped that some scholar with a knowledge of the best English literature and of *local dialect* <the italics are mine> and with a good ear for rhythm may essay a translation of Homer. . .".

Mr. Foster has essayed a tedious but useful task in his compilation of a list of translations from the Greek from the establishment of Caxton's printing press in London, in 1476, to the year 1917. The survey deals with Greek literature to 200 A. D. Writers in the field of religion are not included; even Josephus unfortunately is omitted. It appears that, between 1520 and 1650, 179 translations were published, of which 114 were new, and 65 reprintings. Some 2,164 titles are found in the complete list of translations: of these the nineteenth century produced more than half of the total number. This century, too, saw the rise of the popular Classical Library, of which the first was *The Works of the Greek and Roman Poets Translated into English verse*, in 18 volumes (1809-1812). Valpy's *Family Classical Library* came next (1830-1834), and consisted of reprintings (this was true of the preceding Library as well) of translations already existing. The familiar Bohn's *Classical Library* (in great part appearing between 1848 and 1863) was composed largely of new translations. The present generation is witnessing the development of the Loeb *Classical Library*, begun in 1912. Mr. Foster's work is not altogether free from errors of commission and omission which revision could correct. These lists will be helpful to many a student in various fields.

In Mrs. Goldmark's slender volume are brief chapters on I The Influence of the Classics on Ben Jonson (1-40); II The Influence of Greek Literature on Walter Savage Landor (41-82); and III The Hellenism of Matthew Arnold (83-106). The author discusses Jonson's faithful imitation of the style of Seneca, his interest in Aristophanes, and his indebtedness to the ancient dramatists, but also shows the exuberance and the extravagance of his later literary career, which contravened the classic ideals of harmony and measure. Landor, on the other hand, was an ardent and consistent Hellenist, and thought and wrote in spirit and manner so Grecian that "to the man ignorant of the Greek tradition, Landor speaks in a strange language". Of Matthew Arnold the writer says (83):

¹Attention may be called to reviews of some of these works in THE CLASSICAL WEEKLY: of Caroline Goad, *Horace in the English Literature of the Eighteenth Century* (Yale Dissertation), 12, 170-171; Weldon T. Myers, *The Relations of Latin and English as Living Languages in England During the Age of Milton* (Virginia Dissertation), 12, 169-170; Mary Rebecca Thayer, *The Influence of Horace on the Chief English Poets of the Nineteenth Century* (Cornell Dissertation), 12, 177-178; of Charles Grosvenor Osgood, *The Classical Mythology of Milton's English Poems* (Yale Dissertation), 12, 185-186; Robert K. Root, *Classical Mythology in Shakespeare* (Yale Dissertation), 12, 187-188; Elizabeth Nitchie, *Vergil and the English Poets* (Columbia Dissertation), 14, 25-29. The last of these was reviewed by Professor M. B. Ogle, the others by Professor Knapp.

"<His work>shows two phases of the effect of Greek studies, first, imitation, and second, the practical application of Hellenic ideals to modern conditions". It is to be regretted that Mrs. Goldmark's untimely death prevented the fuller treatment demanded by her subject and which it was her ambition to achieve.

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LARUE VAN HOOK

NOTE ON CICERO, DE IMPERIO POMPEI 34

Vehementer autem pertinere ad bella administranda quid hostes, quid socii de imperatoribus nostris existiment quis ignorat, cum sciamus homines in tantis rebus ut aut contemnunt aut metuant aut oderint aut ament, opinione non minus et fama quam aliqua certa ratione commoveri?

All the School editions of Cicero which I have been able to examine connect *ut* . . . *ament* with *commoveri*. This interpretation seems open to objection, for the following reasons.

(1) The familiar *tantis* . . . *ut* combination leads the mind into a channel from which it must be violently wrenched at the end, if it is to be discovered, finally, that *tantis* is used absolutely, and that the *ut*-clause does not belong to it.

(2) *Tantis rebus*, deprived of the defining *ut*-clause, must refer to *bella administranda*, the thought being that, in matters of such moment as the conduct of wars, men's loves and hates, their fear and their scornful indifference are governed by rumor and prejudice, with the implication that in minor affairs reason resumes her sway. In spite of this weak conclusion, there is a certain plausibility in this interpretation: it fits well enough the later statements about Pompey's *nomen, res gestae*, and *fama*: 'Pompey's tremendous reputation will cement the friendship of our friends, amaze and terrify our foes', as it were. But there are other things to be considered before we have a right to conclude that this is what Cicero really said.

(3) To connect *commoveri* with *ut* seems, from such evidence as I have been able to collect, a decided *tour de force*. I cannot find any justification for this combination in the sense of 'cause to'. In fact, I cannot find this combination at all. It is not at all the same thing as an *ita commotus est ut*, etc., where *commotus* might have its normal force of 'agitated'. It is true that in certain Vocabularies to School editions one may find a definition that does nicely, but one suspects a certain naïveté in these instances, comparable to that of a schoolboy who classifies a conditional sentence on the basis of the translation that he has himself made of it.

(4) Finally, to connect *commoveri* with the *ut*-clause requires us to ignore the fact that a clause of result almost invariably follows the verb on which it depends. I have so far noted only one exception to this principle. It does seem a little hard on Cicero's hearers—and he was speaking to the 'plain people', and had, furthermore, no occasion to distract attention from a weak argument by verbal pyrotechnics, as was his wont at times—it does, I say, seem unkind to give the minds of

his audience all the rope of all that sentence, only to jerk them back at the end with an unsuspected *commoveri*!

If these considerations are valid, we must take *contemnunt*, etc., absolutely, and translate somewhat as follows:

'Now who is not aware that in warfare a powerful factor of success is the impression which both friends and foes have of our commander-in-chief?—knowing as we do that in issues momentous enough to arouse men's contempt or fear, hatred or love, they are wrought upon by rumor and current belief quite as much as by a thoughtful consideration of the facts'.

Cicero then goes on to say that there can be no doubt about the kind of impression which a general of Pompey's reputation and achievements will make.

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THE DEATH OF POPE BENEDICT XV

The interesting note, by Professor McCartney, in THE CLASSICAL WEEKLY 15.128, concerning the death of Pope Benedict XV, is, so far as concerns the silver mallet, not based on fact. The question is discussed in the magazine entitled The Month, for February, 1922, page 169 (Longmans, Green, and Company), in an article entitled The Fable of the Silver Mallet, by Mr. Hartwell D. Grissell, F. S. A. Mr. Grissell, who was a papal Cameriere and was present at the death of Leo XIII, says explicitly, "It may be mentioned that no such ceremony as striking the Pope's head with a silver hammer takes place, and the exact method of calling aloud his name is not tied down to any determinate form, but is left to the discretion of the Cardinal Camerlengo".

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FRANCIS P. DONNELLY, S. J.

THE REPEATED ADVERSATIVE CONJUNCTION AGAIN

To the list of examples of the repeated adversative conjunction given by Professor Knapp, Mr. Barss, and Miss Hahn, in THE CLASSICAL WEEKLY 14. 153-154, 15. 8, 32, the following additions may be made: Cicero, Ad Atticum 9. 10. 31 At Sulla, at Marius, at Cinna recte, immo iure fortasse. . . ; Cicero, Verr. 3. 169 Si mehercule te tuam pecuniam praetorem in provincia faeneratum docerem, tamen effugere non posses; sed publicam, sed ob frumentum decretam, sed a publicanis faenore acceptam, hoc licuisse cuiquam probabis?; Cicero, De Finibus 2. 14 non sibi se soli natum, sed patriae, sed suis. . . ; Cicero, Pro Plancio 24 non eros nec dominos appellat eos. . . , sed patriae custodes, sed patres. . . ; Cicero, Tusc. Disp. 3. 82 quod non natura exoriantur, sed iudicio, sed opinione. . . ; Statius, Silvae 2. 6. 9 sed famulum gemis, Urse, pium, sed amore fideque; Ovid, Met. 1.595 nec de plebe deo, sed qui caelestia magna sceptrā manu teneo, sed qui vaga fulmina mitto. . . ; Vergil, Georg. 2.467 at secura quies et nescia fallere vita, dives opum variarum, at latis otia fundis. . . ; Tibullus 1. 7. 43-46 non tibi sunt tristes curae nec luctus, Osiri, sed chorus et cantus et levis aptus amor, sed varii flores et frons redimita corymbis, fusa sed ad teneros lutea palla pedes. . . ; Tibullus 1. 8. 25 sed corpus tetigisse nocet, sed longa dedisse oscula, sed femori conseruisse femur. . . ; Xenophon, Anabasis 5. 1. 4 (a triple ἀλλὰ).

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